

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# **Guitar Ensemble**

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ELI KASSNER, director

BRYAN MARTIN, conductor

FRIDAY, MARCH 20, 1987

8:00 pm

WALTER HALL

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PROGRAMME

Overture to GEORGE FRIDERIC HANDEL  
Il Trionfo del Tempo e del Disinganno (1685-1759)

Bernard Farley, Danielle Kassner, Alvis Migotto

Concerto in C, RV. 117 ANTONIO VIVALDI  
Allegro (1678-1741)  
Largo  
Allegro

Overture to La Statira ALESSANDRO SCARLATTI  
Overture to La Caduta de' Decemviri (1660-1725)

Ouverture JOHANN JOSEPH FUX  
No. 5 in Concentus musico-instrumentalis (1660-1741)

INTERMISSION

Brazileira DARIUS MILHAUD  
from Scaramouche, Op. 165b (1937) (1892-1974)  
arr. J. Sparks

Castres Serenade (1984) LEO BROUWER  
(b. 1939)

Acerca del Cielo el Aire y la Sonrisa LEO BROUWER  
(1979)  
I. La Ciudad de las Mil Cuerdas  
II. Fantasia de los Ecos

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Arrangements for HANDEL, VIVALDI, SCARLATTI, and FUX by  
BRYAN MARTIN

## NOTES

### Overture to GEORGE FRIDERIC HANDEL *Il Trionfo del Tempo e del Disinganno*

Handel composed his first oratorio, in Italian, in Rome in early 1707 at the age of twenty-two. The famous violinist and composer Archangelo Corelli led the orchestra for the first performance. Apparently, the original overture was written in the French style, which Corelli, by his own admission, did not understand. Handel reworked the overture in the Italian style at Corelli's request. In his later years, Handel revised the oratorio twice for London performances, the second being a translation into English as *The Triumph of Time and Truth*.

### Concerto in C, RV. 117 ANTONIO VIVALDI

About 60 of Vivaldi's 500-odd concertos are written for strings without solo instruments. They are virtually indistinguishable from Italian opera overtures (or *sinfonias*). In this concerto (date uncertain), the slow middle section is probably meant to serve as accompaniment to a brief improvised solo.

### Overture to *La Statira* ALESSANDRO SCARLATTI Overture to *La Caduta de' Decemviri*

*La Statira* is a relatively early opera of Alessandro Scarlatti, first produced in Rome in 1690. The overture differs from the standard Italian model, in alternating fast, slow and fast sections. It is in two parts, the first a slow introduction exhibiting, in its dotted rhythms, a French influence. The second is a lively section in triple metre. *La Caduta de' Decemviri* (The Fall of the Decemvirate) is based on events in Roman history, and was first performed in 1697. The overture follows the standard Italian fast-slow-fast format.



Ouverture  
from *Concentus Musico-Instrumentalis*

JOHANN JOSEPH FUX

Johann Joseph Fux is best known today for his influential treatise on counterpoint, *Gradus ad Parnassum* (Steps to Parnassus) of 1725. He was also an extremely prolific composer who held the post of court composer to Emperor Leopold I of Austria from 1698, and that of Kapellmeister from 1715 until his death. The Ouverture is the fifth in a collection of seven partitas for orchestra, *Concentus Musico-Instrumentalis*, published in 1701. This partita consists of six movements: an overture in French style, Aria, Menuet, Aire la volage, Marche des Ecurieus, and L'inegalité (Lentement and Prestissimo). The arias (including the Aire la volage) are in a more contrapuntal style than the dance movements and the overture, and serve to connect these movements.

Brazileira from *Scaramouche*

DARIUS MILHAUD

The Brazileira is taken from *Scaramouche* for two pianos, Op. 165b, which in turn was adapted by the composer from his incidental music to Molière's *Le médecin volant*, Op. 165 (1937). It incorporates Brazilian dance rhythms, most notably the samba. Milhaud's fascination with Brazilian music dates from his brief stay there in the service of the French diplomatic corps (1917-18), and lasted throughout his life.

**Castres Serenade (1984; rev. 1987)**

**LEO BROUWER**

Leo Brouwer is a prominent Cuban composer, guitarist and conductor. The revised version of *Castres Serenade* is the latest in a series of revisions made for performances in different locations, and was made specially for performance by the University of Toronto Guitar Ensemble. The piece is in ABA form, with the first section (A) suggesting a gentle rainfall that gradually increases in intensity. The middle section (B) begins somewhat chaotically, and quickly increases in tension until open warfare breaks out. As the players drop out, one by one, the opening music returns and eventually silences the lone remaining "warrior", restoring peace. The music grows softer and softer, and eventually disappears.

**Acerca del Cielo el Aire y la Sonrisa**

**LEO BROUWER**

*Acerca del Cielo el Aire y la Sonrisa* (On the Sky Air and Smiles) was written in 1979 for the international guitar festival at Esztergom, Hungary. The work is in two parts. The first, "La ciudad de las mil cuerdas" (The city of the thousand strings), explores various sonorities on the instrument, including tremolo and even uses glass on the strings to obtain a particularly pungent effect. The second section, "Fantasia de los ecos" (Fantasy of the echoes) exploits the "echo" effect. The application of this technique grows in complexity, and reaches its zenith in the middle section ("Bartokiana"), as various small motives are quickly passed around the four sections of the orchestra. The piece ends with a quotation from Orlando di Lasso's *O la, o che bon' eccho* and a brief reprise of the opening echo motive.

**Notes by Bryan Martin**

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ELI KASSNER formed the University of Toronto Guitar Ensemble in 1978 and has been its Artistic Director since then. Much of the repertoire of this group has been created by way of adaptations and transcriptions of standard orchestral repertoire, as well as by commissioning new works through the Canada Council, Ontario Arts Council and Guitar Society of Toronto. Under Mr. Kassner's direction, the University of Toronto Guitar Ensemble has achieved international recognition. In April of 1982, the Ensemble performed at an international festival in Havana, Cuba and, in December, 1984, it performed a series of concerts at the Carrefour mondial de la guitare in Martinique. The Ensemble has been invited to perform at Toronto International Guitar Festival in June of 1987.

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BRYAN MARTIN, a graduate of the conducting programme at the Faculty of Music, first joined the Ensemble in 1980 and has been its conductor since 1982. He is presently a graduate student in musicology at the Faculty of Music.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- March 22      UNIVERSITY OF TORONTO CONCERT BAND  
W. BRAMWELL SMITH, conductor  
Old standards from the concert band  
library  
MacMillan Theatre      3:00 pm      \$3 G.A.
- March 25      UNIVERSITY SINGERS  
MICHAEL COGLAN, conductor  
Works by OCKEGHEM, WOLF, FAURE, REGER and  
HOLMAN  
Walter Hall      8:00 pm      \$3 General Admission
- March 26      THURSDAY NOON SERIES  
Lecture by ANDREW HUGHES, U of T  
"Medieval Music-Drama: A Survey.  
Reconstructing a music-drama for a 14th-  
century French nunnery."  
Walter Hall      12:10 pm      FREE
- March 27      UNIVERSITY OF TORONTO CONCERT CHOIR  
ROBERT COOPER, conductor  
Works by BACH, BERNSTEIN, HOLMAN, RUTTER  
and others  
Walter Hall      8:00 pm      \$3 General Admission
- March 28      UNIVERSITY OF TORONTO JAZZ ENSEMBLE  
PHIL NIMMONS, director  
An evening of big band sounds  
MacMillan Theatre      8:00 pm  
\$5/\$3 students, seniors
- April 2      THURSDAY NOON SERIES  
Programme featuring student chamber groups  
Walter Hall      12:10 pm      FREE
- April 2      UNIVERSITY OF TORONTO EARLY MUSIC ENSEMBLE  
A Renaissance Tapestry: Works by DOWLAND,  
BANCHIERI, HOLBORNE and GUERRERO  
Walter Hall      8:00 pm      \$3 General Admission

## UNIVERSITY OF TORONTO GUITAR ENSEMBLE PERSONNEL

Jack Bakker  
\* Bruce Bernard  
Michael Bracken  
Jim Buckland  
Andrew Charron  
\* Bernard Farley  
Aristide Grammacione  
Peter Gumpesberger  
Eden Hall  
\* David Hills

\* Danielle Kassner  
Bill Katsioutas  
Austin Kwak  
Jeff McFadden  
Alvis Migotto  
Cathy Morin  
Robert Mundle  
Sylvie Proulx  
Alan Shoesmith  
\* Laura Young

\* Section Leader

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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